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ABSTRACT

This secondary school curriculum guide describes a program of career exploration in occupational areas related to art. Included in the guide are: (1) "The Rationale," which emphasizes student examination of choices in relation to their interests, capacities, and values; (2) "Definitions of Career Education," which defines career education and career exploration and lists the art careers to be explored; (3) "Format of the Curriculum, which includes course introduction, instructional phases, and student evaluation; (4) "Introduction to the Course," which provides guidelines for the teacher and a list of behavioral objectives for the students; (5) "Instructional Phase One," which discusses the use of interest inventories, factors high school students deem important in a vocation, and the teacher's role in instruction; (6) "Instructional Phase Two," which suggests reading practices; (7) "Instructional Phase Three," which discusses the use of professionals in the community; and (8) "Instructional Phase Four," which discusses how to use a sophisticated type of role playing. Included in the appendix are self-Rating scales for student use; reference materials for considering vocations as teachers, artists, architects, publishers, art critics, museum workers, art dealers, collectors, and occupational therapists; and a course evaluation questionnaire. (WR)

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CURRICULUM GUIDE:

Career Exploration in Art Related Areas

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December 1973
Art 490
T. Zernich

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RATIONALE:

The choice of a career involves some of the most important decisions of an individual's life. It does much to determine his standard of living and perhaps more importantly his style of life and ultimante happiness. Some of the more primary influences in the selection of an occupation are the individual's knowledge of diverse opportunities within his area of interest, capacity, and value.[1] Once an individual has identified his area of interest, realized his capacities, and defined his values; then, it is of paramount importance that he be cognizant of the educational requirements, qualifications, possible advantages and disadvantages, potentialities, functions and need in society, and experiences with people in the field.[2]

The actual career choice is not the ultimate goal of career exploration. As stated by Duane Brown, "The students should be encouraged to look beyond their first choice, to examine choices which they would make in the event that their first choice becmes an impossibility or they should become disenchanted with it."[3]

The scope of occupations in the field of art are broad and exciting. Through career exploration in art related fields, the student should become adequately prepared to make a tentative decision about an occupation which would be personally satisfying in relation to his individual

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[1] H. J. Peters and J. C. Hansen, Vocational Guidance and Career Development (New York: Macmillan and Co., 1971), p. 108.

[2] Ibid. p. 147.

[3] Duane Brown, Student's Vocational Choices: A Review and Critique (New York: Houghton Mifflin and Co., 1970), p. 68.

interests, abilities, and needs. The student would also be knowledgable about the other similar avenues open to him, should his first decision become impossible. A decision as crucial as this should not be left purely to chance, but facilitated by public education in art as well as other fields.

DEFINITIONS OF CAREER EDUCATION OF WHICH CAREER EXPLORATION IS A PART:

There is at this time much controversy over the concept of career education. Some authorities feel it is a refection of the liberal, humanistic tradition and focuses primarily on the utalitarian approach. They feel it is only related to job training and is anti-intellectual.

Career education is essentially an instructional strategy, aimed at improving education outcomes by relating all teaching and learning activities to the concept of career development.[1] The West Virginia Department of Education's guide for career education development defines career education as, "...a method of providing relevant education experiences related to a life long career development process."[2] Thus, a program that adheres to the definition proffered by the West Virginia Department of Education would provide students with information for awareness, exploration, and choice preparation.

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[1]S. P. Marland Jr., "Meeting Our Enemies: Career Education and the Humanities," paper presented in Minneapolis before the Conference of English Education, Nov. 24, 1972, p.2.

[2]West Virginia Department of Education, "A Guide for the Development of Career Education," June, 1972, p.4.

According to the Division of Education in Washington, and many other advocates of career education, career education must begin in kindergarten or first grade and continue through elementary school, junior high school, high school, and into adulthood. The name given to each of these stages provides some insight into their functions: the kindergarten through six grade period is referred to as the awareness stage, the junior high school period is called the exploration stage, and the high school through adult period is defined as the preparation stage. The choices made at each level are well described by Eli Ginzberg, "There are three periods of occupation choice: the period of fantasy choice, governed largely by the wish to be an adult; the period of tenative choices beginning at about age eleven and determined largely by interests, rather than by capacities and values; and the period of realistic choices beginning at about seventeen in which exploratory, crystalization and specification phases succeed each other."[1]

The Department of Labor's Dictionary of Occupational Titles lists 23,000 occupations, which are divided into fifteen broad career clusters of related areas. According to both Ginzberg and Marland, the student can by seventh or eighth grade select a career cluster or make a tenative choice that relates to his interests and aptitudes which he wishes to explore.[2] This would allow the student in high school to concentrate on the preparation of entry level skills for his future use.

The majority of career education programs follow the basic aforementioned stages: career awareness (elementary level), career exploration (junior high

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[1] Herman Peters and James Hanser, ed., Vocational Guidance and Career Development: Selected Readings (New York: Macmillan and Co., 1971), p. 108.

[2] Ibid. p. 56.

school), and preparation (high school through adulthood).

I have chosen for my topic art career exploration at the secondary level. Very little, if any, art career exploration is done at the elementary or junior high school levels and what is being done in art generally focuses on the production of products and developing techniques. Art has, in my opinion, great potential for career exploration in its varied and related fields. Many of these career possibilities are available to students whether they have artistic making talents or not. Some of the possible career areas for exploration are: teaching and related fields, artists, commercial artists, industrial artists, publishing, architecture, art critics, museum workers, art dealers, collectors, occupational therapy, and medical artists. Many of these broad career areas do not deal directly with the act of proucing a product, and the possibilities for an individual interested in an art career are broad and highly varied.

Many high school students choosing careers fail to consider the varied options open to them in their area of interest, capabilities, and values. They may be unaware of the ~~these~~ options available to them in the field of art. Only three to five percent of the people in the United States are involved in art related careers which is a very small percentage when considering that in the past when a country was rich and powerful the arts flourished. Through career exploration in art, students should become enlightened about the varities of careers art has to offer and the rewards which can accompany a career in art, both personally and socially.

This curriculum would be for secondary level students, particulary the ninth and tenth grades, to encourage them to think about their future and look at possibilities open to them in art careers. This principle is related to the aforementioned career counselling outline. This curriculum would be primarily of value to those students who are interested in some aspect of art, and interested in exploring the varied art career possiblities in depth. It would cover cognitive learning about many aspects of each art related field and the paractical application of this learning in a role-playing experience, i.e., after studying architecture, students might design a structure, build a model, or plan a coordinated suburban community.

The art careers to be explored are divided into major sections. Each section is subdivided into specific careers that would be related to major categories. These sections would include:

I. Teaching and Related Fields

A. elementary and preschool levels

B. seondary level

C. college level
1. art historians
2. aestheticians
3. art studio

II. Artists (fine arts)

A. painters

B. sculptors

III. Commercial Art

A. advertising

B. package and display

C. publicity

D. fashion drawing

E. photography

IV. Industrial Artists

A. Engineering design

B. Textile design

C. Fashion design

D. Jewelry design

E. Toy design

F. Furniture design

G. Automotive and Aircraft design
1. interior
2. exterior

V. Architecture

A. Architects

B. Perspective artists

C. Model makers

D. Draftsmen

E. Landscape

F. Interior design

VI. Publishing

A. Illustrators
1. book
2. magazine
3. newspaper

B. Cartoonists

C. Layout

D. Printing and Typography

E. Advertising Drawings

VII. Art Critics

A. Film

B. Visual

C. Book

VIII. Museum Workers

A. Curators

B. Restorers

C. Director

D. Examiners

IX. Art Dealers

X. Collectors

XI. Occupational Therapy

XII. Medical Artists

These sections range from the well known popular professions, i.e., teaching, architecture, and artists to the lesser known fields, i.e., collecting, medical artists, and occupation therapist. The major sections would receive the major emphasis of the course. Because of their large number of subsections some of the sections would become less meaningful as students narrowed in on a particular occupation within a major section. This procedure should allow sufficient flexibility in meeting the individual interests of the students.

FORMAT OF THE CURRICULUM:

I. Course introduction

A. Discussion of course
   1. course outline
   2. course objectives

B. Discussion of career education and career exploration

C. Administration of interests tests
   1. Strong Vocational Blank
   2. Kuder Preference Test

D. Discussion of test results
   1. counselor's role
   2. teacher's role

II. Four instructional phases for each art related field section

A. Description and discussion of broad areas

B. Exploration of careers
1. reading
2. discussion

C. Discussion with persons in specific art fields
1. classroom visits
2. on site visits if possible

D. Practical experience
1. role playing in art career field of interest
2. possible summer job in interest area (this may be outside the domain of the teacher's ability and responsibility and will depend on individual student's iniative)

III. Evaluation at the end of course

A. Student discussion
1. group
2. individual

B. Teacher constructed evaluation form

The introduction to the course would cover a summary of the materials to be covered and a discussion of the purpose of the course, which could best be accomplished by discussing the course objectives. To facilitate learning and understanding of the course, objectives should be given to the students and fully discussed with them. As pointed out by Anderson and Faust, behavioral objectives can directly assist the learning of the student. When given to mature students, clear statements of desired terminal performance serve as guides to study. They indicate to the student exactly what he is to get from the intruction, and provide him with criteria to evaluate his own progress.[1]

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[1]Richard Anderson and Gerald Faust, Educational Psychology: The Science of Instruction and Learning (New York: Dodd, Mead and Co., 1973), p. 47.

BEHAVIORAL OBJECTIVES:

1. Students will gain a broad perspective of the range of occupational options available in the field of art.

2. Students will acquire information regarding career training opportunities in each area.

3. Students will communicate through the use of resources, whether in the form of people, programs, readings, materials, etc., an understanding of various art careers.

4. Students will possess sufficient knowledge about various careers in art to insure that alternative tenatively selected career is appropriate to future goals, and is appropriate to their attitudes, values, aptitudes, and interests.

5. Students will be involved with self exploration as well as area exploration as a career is individually determined.

6. Students will gain experience in practical application of each area selected to study.

Following the introduction and discussion of behavioral objectives it would be important to explain and discuss career education; in particular career education and its relationship to their future lives.

As the students begin to realize the importance of the course and how the selection of career affects their lives, the use of the vocational interests tests should be introduced. Vocational interest tests would be given to the students to help him better understand himself by identifying his areas of academic or vocational interests.

The Kuder Preference Record-Vocational is typical of this type of test. Within each group of three, the student is instructed to indicate which of these activities he likes best, and which he likes least. Students receive scores in ten areas: Outdoor, Musical, Social Services, Mechanical, Computational, Scientific, Persuasive, Artistic, Literary, and Clerical. These scores are reported in the form of a profile which indicates areas

of strong and weak interest.

Another test that would provide insight into student's vocational interests in the Strong Vocational Interest Blank (SVIB). The SVIB consists of 400 items, the majority of which require the student to indicate whether they like, dislike, or are indifferent toward each of a long list of activities or topics. The test is scored by comparing students' response profiles with those of people engaged in various occupations. There are two tests: one for males represententing fifty-one occupations and one for females representing thirty-one occupations. The test yields information on how much students' interests are like those of persons engaged in the various occupations. As other interest tests it does not measure abilities in these areas.[1]

The profiles for the art related careers were obtained by: Artists--178 artists listed in Who's Who in American Art were administered the SVIB in 1968; Advertising--228 account executives listed in the Standard Directory of Advertising Agencies were administered the SVIB in 1968; Interior Decorators--192 interior decorators listed in the American Institute of Interior Design were administered the SVIB in 1967; Photographers--258 news journalists were administered the SVIB in 1967; Printers--270 printers were administered the SVIB; and Architects--208 architects listed in the Directory of American Institute of Architects were administered the SVIB in 1968.[2]

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[1]Richard Anderson and Gerald Faust, Educational Psychology: The Science of Instruction and Learning (New York: Dodd, Mead and Co., 1973), p. 111.

[2]David Campbell, Handbook for the Strong Vocational Interest Blank (Stanford, California: University Press, 1971), pp. 134-136.

Some cautions must be exercised when interpreting the results of the vocational and interest tests. David Campbell substantiates this point by saying, "Psychological tests and inventories must be used wisely and only by those who have understanding of what these instruments can and cannot do."[1] For this reason the school vocational counselor or someone trained in test admistration and interpretation should assist the teacher in the administration and discussion of the test results with the students.

The main feeling that the introductory stage should be conveying to the students is that they must thoroughly explore careers possibilities. They must also understand how what they will be learning in this art course of career exploration relates to their future activities in high school and eventually their future success and happiness. Thus, it (the introductory stage) must not be taken lightly by the teacher, and giving this stage of instruction only cursory attention may undermine the whole purpose of this curriculum. After the teacher is assured that the students fully understand the purpose of the curriculum and understand the results of their interest inventories; then the teacher would proceed to the four instructional phases that are designed for use with major art career sections.

INSTRUCTIONAL PHASE ONE:

The first instructional phase is somewhat teacher dominated. During this phase the teacher would provide the students descriptions

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[1]David Campbell, Handbook for the Strong Vocational Interest Blank, (Stanford, California: University Press, 1971), p. 33.

of the various occupations. These descriptions would cover in depth what qualifications would be necessary in a particular occupational category listed under the main art career sections. Included in these discussions would be such factors as interests, aptitudes, skills, education, salaries, retirement benefits, security, self employment potential, and coworkers. Each qualification would be as thoroughly discussed as possible by the teacher. (Later instructional phases are designed so that areas of qualification that the teacher cannot intelligently discuss will be covered.) For example, a discussion about educational requirements should include the type of training required, whether technical, vocational, apprentice, high school, or college, to meet the career qualification. (Provided in the Appenidx are lists of resource materials appropriate for both teacher and pupil to use for acquiring information about the various art careers.) Also, various educational facilities locations, reputation in the field, cost of tuition and housing, length of time involved, and available financing should be provided for the students. The descriptions and discussions of the various art careers should also cover possible advantages and disadvantages, potentials, and function in society. Other topics of interest to the students might be obtained form the following chart:

Factors which high school students consider important in a vocation.[1]

DESIGNATED FACTORS	% BOYS	% GIRLS
Financial reward	13.43	8.87
Good working conditions	8.37	6.37
Need of security	.40	.34
Ability to do job	5.77	4.55
Variety of duties	6.95	8.99
Knowledge of the job	8.93	3.30
Opportunity for advancement	6.56	5.80

[1]Herman Peters and James Hansen, ed., Vocational Guidance and Career Development (New York: Macmillan and Co., 1971), p. 325.

Factors (continued)

DESIGNATED FACTORS	BOYS	GIRLS
Social prestige	1.66	1.14
Friendliness	3.00	5.23
Travel and excitement	.47	.11
Need of education	2.92	2.28
To achieve a goal	1.34	3.19
Benefit to others	.95	3.53
True interest in work	8.53	8.65
Satisfaction	3.32	4.21
Happiness	2.69	4.55
Enjoyment	13.43	15.81
Miscellaneous personality characteristics	11.30	13.08

It is of paramount importance in this first instruction phase for the students to interact in the discussions by asking questions and talking about their ideas and feelings on the topics discussed.

In phases two and three as well there should be plenty of opportunity for the expression of feelings and attitudes. The expression and classification of feelings is very important. A person seriously considering advertising as career needs a chance to express disappointment when he discovers the low starting salaries many advertising people receive. Otherwise, he may not be able to give this factor its proper weight.

Through discussions uncertainties and conflicts can be aired, doubtful points cleared up, and misconceptions corrected. During this discussion the teacher must maintain an understanding, but non-judgemental attitude. He must not take it upon himself either to justify existing requirements or to sympathize with student's protests. The teacher may very well agree with the student's opinion, but for him to bring in his own views is to deflect from the purpose of discussion

which is the mapping of realistic situational possibilities for the students.[1]

The teacher would probably not be able to answer all of the student's questions, or clear up all points of confusion which would lead to the next phase of instruction.

INSTRUCTIONAL PHASE TWO:

One important consideration for the teacher throughout all of the instructional phases is that his role should not be authoritative. Tyler makes this point very well by stating, "Young people are quick to perceive the opinions and biases of those who are in any sort of authority over them."[2] If the student in any way gets the idea that the teacher thinks he should be _____(a particular art career), the entire climate becomes less favorable for good decision making, whether the student decides to agree or disagree.

The simplest way to avoid such a restructuring of the counseling situation is to arrange things so the student gets his facts from printed materials rather than from the teacher. This is not difficult to do if the materials are filed according to a clear-cut, easily understood system. After discussion of career possibilites the student can turn to the file and research on his own, those careers discussed by the teacher which interested him, avoiding any subjectivity on the part of the teacher.[3]

Thus, the second instructional phase should entail reading books and articles written by people in the various art professions. For example,

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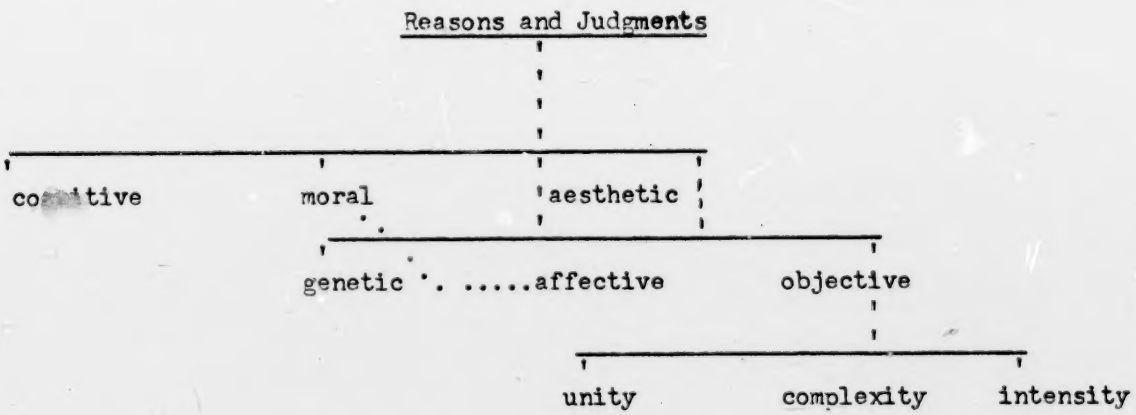
[1]Leona Tyler, The Work of the Counselor (New York: Appleton Century Crofts, 1969), p. 131

[2]Ibib. p. 130.

[3]Ibid. p. 126.

in the art critic section the student must first know what critical analysis is, the points for consideration, problems, kinds of judgements made, and the basis for the judgements. Mary Jane Aschner's article "Teaching the Anatomy of Criticism" gives a step-by-step approach to teaching criticism techniques to high school students. The reasons and judgements are explained well and understandably in Monroe Beardsley's Aesthetics: Problems in the Philosophy of Criticism[1]



Joseph Margolis, Stephen Pepper, Harry S. Broudy and others have written information on the subject of criticism.

Continuing with art criticism it would be highly important for students to read professional critics' analysis. Through the use of this procedure the students could relate the use of Beardsley's three General Canons of Criticism. They should also become aware of the different styles of writing used by authors such as John Canaday, John Ruskin, Clive Bell, Herbert Read and others. (See appendix for additional authors).

The readings should provide the students with concrete, objective

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[1]Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York: Harcourt, Brace and World, Inc., 1958), p. 456-470

knowledge about the profession. The students should now be encouraged to share information, compare information, question, and discuss with classmates, and the teacher the information they have acquired. Films on the profession can be used at this time to lead the students' sharing discussions.

The reading practice, however, has its limitations. Unfortunately many printed materials are often pitched at too high a level of reading difficulty for many students.[1]

Several studies have furnished evidence that the level of reading difficulty of published occupational materials is fairly high. Brayfield and Reed used the French formulas to analyze the difficulty level and interest value of seventy-eight pieces of occupational literature selected from the offerings of various publishers. Almost two-thirds of them ranked in the "very difficult" or scientific levels, and thirty-two percent in the "difficult" classification. About the same proportions fell into the "dull" and mildly interesting categories on the other variable. Fewer than five percent were at the readability level of magazines.[2]

Since research has proven that the readability of career text is sometimes too difficult for students it is important to give them more information about the previously outlined art career areas. Probably, many students will already possess considerable information about the areas, but need the opportunity to synthesize it. They may have questions

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[1]Leona Tyler, The Work of the Councilor (New York: Appleton-Century-Crofts, 1969), p. 132.

[2]Ibid. p.130.

that can be answered only by persons directly engaged in a particular art profession. Knowing this teachers should be aware of students that have exhausted all of the previously cited means of gathering information about their particular art career and be prepared to move into phase three of instruction.

INSTRUCTIONAL PHASE THREE:

The third instructional phase should involve the use of professional persons working in the community and surrounding areas. There persons would come to class and talk to the students about their particular profession. The students whould have an opportunity to ask questions to clarrify points, and discuss individual problems that have arisen in class or have occured to a particular student. For the sake of completeness it would be most beneficial if three to five persons in the same profession were invited to speak on different days. This allows students a more complete and realistic conception of the particular art career, in that it would make readily apparant personal biasis that would not be evidenced by only one speaker.

Most people are willing to devote a short time to discussing their professions with students who are seriously interested. It would be most enlightening for students to observe these people in their working environment. This could be arranged by having small groups of a particular career interest visit the office, school, studio, etc., for a one-half period. Direct observation would give students an even more thorough conception of each art career.

In many small communities the availability of people actively engaged in art related occupations would be quite limited. As an alternative to actual interaction with art professionals, films of people in the various professions would need to be used to supplement these student's knowledge about each art related career.

INSTRUCTIONAL PHASE FOUR:

"Why," said the Dodo, "the best way to explain it is to do it."[1]

Activity learning is practice with a minimum of demonstration and verbal instruction. It is essentially concerned with actively involving the student in the learning process during practice sessions. In more conventional methods the student has to practice operations that have already been explained to him. Part of the activity is for the student to find out for himself how the task is actually done. This is similar to the counseling idea that the knowledge and skill which really influences the individual are what he has learned for himself.[2]

This fourth and final phase of instruction on each art related section would involve a sophisticated type of role playing. The students would be playing the roll of the person in the art related occupation that they just completed studying in phases one through three. Students would be participating in a practical application of this learning. For example, students might, when studying artists (art career section II) work with techniques of different mediums resulting in a final product.

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[1] Lewis Carroll, Alice in Wonderland.

[2] Peter Moria and Paul Routledge, Guidance Selection and Training: Ideas and Applications (London: Routledge and Keagan, 1972), p. 263.

Also, they might set up a show of their works in the school or somewhere in the community, such as a bank or civic center. This could be an exhibit judged by a local artist, a sale of art works which would provide students with an experience of assigning a value to their work or simply a display. The role playing of an artist might only involve making the product, leaving the sale or auction for the role playing experience after discussion of art dealers. The sale could also take place at various times and students would be able to judge their improvement in sale techniques.

Another example of this phase could relate to collecting. This might entail making collections of anything i.e., rocks, shoes, bottles, etc. The students would explain to the class why they chose the various examples in the various categories. This would relate to information learned in this section, in addition to material on value, judgements, and reasons, learned in the sections on art critics. As another experience the students might be given a fictious amount of money to spend on securing pieces of art work for an art collection. The same procedure of explaining to the class why particular pieces of art work were chosen would be used. Through this experience the students would learn about the monitary value of each art object and there would be transfer again from the art related occupational section on critics as well as the section on art dealers.

Most sections of the fourth phase will build on information from prior sections or relate indirectly to others. The range of activities possible in each section is quite varied. Students might all be working

on the same activity or working on different activities and sharing their experiences with classmates.

At the end of the fourth phase students should have acquired much knowledge about many aspects of the career areas in art, and have experienced learning by doing. They would also have a conception of art careers which are aligned with their interests, values, and abilities.

At the end of the course time should be alotted for student reaction and evaluation of the course. This could be in the form of a written paper with thoughts about future career choices, tenative choices, the course in general, etc. (See appendix for an example of a questionnaire for student use.) Perhaps for better feedback from the students, an open discussion of the class should be used as well as the written evaluation.

Vocational counciling is more complex and more difficult to master than ever before. The burgeoning demands that society is placing on individuals today become more heavy if an individual is engaged in an occupation which he dislikes.

This curriculum guide has attempted to develop a curriculum plan that meets the needs of individuals who may be both talented and interested in art, or just interested in art related careers. Realizing that most teachers are more than capable of developing lessons plans, it is the purpose of this curriculum guide to provide teachers and school systems with an organizational and instructional plan to initiate an art curriculum program that is ensconced firmly in vocational guidance.

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APPENDIX

A SELF-RATING SCALE FOR DETERMINING FITNESS FOR TEACHING[1]

	Never	Seldom	Sometimes	Often	Always
I. LEADERSHIP ABILITY					
1. Have you served as leader in student groups, i.e., have you held an office, taken part in programs or led discussion?					
2. Do your fellow students respect your opinions?					
3. Do they regard you as a leader?					
4. Do your fellow students ask you for help and advice?					
5. Do you sense how others feel, i.e., whether they approve certain proposals, or like or dislike certain persons?					
6. Do you try to make others happy by listening to what they say, and by being courteous, friendly, and helpful?					
7. Do you succeed in getting others to follow your suggestions without creating friction or ill will?					
II. HEALTH AND PHYSICAL FITNESS					
1. Do you have good health?					
2. Do you have lots of vitality? Can you stand to do hard physical tasks or nerve-racking work?					
3. Can you engage in activities which others in your group usually do?					
4. Do you give others the impression that you are physically fit, well groomed and attractive in personal appearance?					
5. Do you keep cheerful and even-tempered even when tired or ill?					
III. GOOD SCHOLARSHIP					
1. Have you maintained a better-than-average academic record?					
2. Are you interested in the subjects you have taken or are taking?					
3. Do you enjoy studying and find it easy to concentrate when you study?					
4. Do you express your ideas well before a class or public group?					
5. Is it easy for you to explain things so that others understand and can follow your directions					

[1] Robert W. Richey, Planning for Teaching: An Introduction to Education (New York: McGraw-Hill Book Co., Inc.). p. 147-48.

A SELF-RATING SCALE FOR DETERMINING FITNESS FOR TEACHING, continued.

	Never	Seldom	Sometimes	Often	Always
IV. INTELLECTUAL TRAITS AND ABILITIES					
1. Are school subjects easy for you?					
2. Do you spend time finding out more about a topic discussed in class or covered in an assignment?					
3. Do you read books or magizine articles on current topics?					
4. Do you like to work out ideas on your own					
5. Do you suggest new ideas or plans which can be carried out by groups?					
V. EMOTIONAL STABILITY					
1. Are you an even-tempered, cheerful, happy sort of person?					
2. Can you "take it" without getting angry or upset?					
3. Do you keep from worrying and feeling depressed?					
4. Are you naturally patient with and tolerant of others?					
5. Are you objectively critical of yourself?					
6. Do you see the humorous side of everyday happenings even when you, yourself are involved?					
VI. SOCIAL ASPIRATIONS					
1. Are you interested in the problems other people meet and do you want to help them solve them?					
2. Are you interested in finding ways by which you can help improve human living?					
3. Do you like people--especially children?					
4. Do you set high social standards for yourself and seek to reach and maintain these standards?					
5. Do you cooperate readily with other people in socially desirable activities?					
6. Are you willing to make sacrifices and endure inconveniences to reach a goal you consider worthy					

REFERENCE MATERIALS FOR STUDENTS AND INSTRUCTORS

General Career Exploration

Books

Brill, Reginald. Art As A Career, London: B. T. Batsford, 1962.

Brown, Duane. Student's Vocational Choices: A Review and Critique, Boston, Massachusetts: Houghton-Mifflin, Company, 1970.

Holden, Donald. Art Career Guide, New York, New York: Watson and Guptill, 1973.

Hoyt, Kenneth B. Career Education: What is it and How to do it, Salt Lake City, Utah: Olympus Publishing Company, 1972.

Mills, John. Careers through Art, London: Museum Press, 1961.

Morea, Peter and Paul Routledge. Guidance Selection and Training: Ideas and Application, London: Routledge and Kegan, 1972.

Peters, H. J. and J. C. Hansen. Vocational Guidance and Career Development, New York, New York: Macmillan and Company, 1971.

Roth, Clair J. and Weiss, Adelle. Art Careers, New York, New York: Henry Z. Walek, Inc., 1963.

Schill, William. Career Choice and Career Preparation, Danville, Illinois: Interstate Printers and Publishers, 1970.

Tiedeman, David. Career Development: Choice and Adjustment; Differentiation and Integration in Career Development, New York, New York, 1963.

Tyler, Leona. The Work of the Counselor, New York, New York: Appleton-Century-Crofts, 1969.

U. S. Bureau of Labor and Statistics. Occupational Outlook Handbook, Washington D. C.: U. S. Government Printing Office. (revised periodically)

Articles

"A Cast of Thousands in Fine Arts and Humanities Careers ", Forthcoming in Career Education Magizine, 1973.

Davis, Beverly J. "Education Through Art: Humanism in a Technological Age", ED046090* A selection of INSEA papers, 1969. 187p.

* indicates ERIC document number

Marland, S. P. "Meeting Our Enemies: Career Education and the Humanities", paper presented in Minneapolis before the Conference of English Education, November 24, 1972.

National Art Education Association. "Careers In Art" Washington D. C. Pamplet.

National Association of Art Schools. "Directory of Art Schools" Washington D. C.

White, Kinnard and Richard Allen. "Art Counseling in an Educational Setting; Self Concept Change Among Pre-Adolescent Boys". ED046011* 1967, 17 p.

Films

Choosing Your Occupation. Coronet Films, 10 minutes. Outlines the services available for helping one choose an occupation; discribes tests to determine interests, abilities and personality patterns. It suggests information needed to choose an occupation.

Finding the Right Job. 01819 10 minutes. The film discusses job lead sources, crucial steps in obtaining a job and the points to be considered in evaluating the future possibilities of jobs.

Finding Your Life Work. 50800 18 minutes. Film discussion includes: know yourself, study vocations, learn of contrivutions your school can make to training, coordinate mind and body, build character and believe in opportunity.

Planned Life. Visual Education Consultants. Contains suggestions on how to plan one's life to achieve happimess, welfare and contribute one's share to society.

Planning your Career. 51843 Students are advised to plan their career in three steps: find out about themselves, find out about careers that interest them and compare themselves to requirements of the careers.

Your Future in the World of Work: Selecting your Life Work and Preparing for It. Society of Visual Education. The film indicates the importantance of aptitudes, interests and personality factors in selection of a career.

* indicates ERIC document number

Teaching

Books

Bassett, Richard. The Open Eye in Learning; The Role of Art in General Education, Cambridge, Massachusetts: MIT Press, 1969.

Biegeleisen, Jacob. Careers and Opportunities in Teaching, New York, New York: Dutton, 1969.

Eisner, Elliot and D. Ecker. Readings in Art Education, Waltham, Massachusetts: Ginn-Blaisdell, 1966.

Ernst, Morris L. The Teacher, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967.

Haskew, Laurence and Jonathan C. McLendon. This is Teaching, Chicago, Illinois: Scott, Foresman and Company, 1962.

Holden, Donald. Art Career Guide, New York, New York: Watson-Guptill, 1973.

Lansing, Kenneth. Art, Artists and Art Education, New York, New York: McGraw-Hill Company, 1969.

Lindsey, Margaret. New Horizons for the Teaching Profession, Washington D. C.: National Education Association, National Commission on Teacher Education and Professional Standards, 1961.

Maslow, Abraham. Motivation and Personality, New York, New York: Harper and Brothers, 1954.

Massey, Harold and Edwin Vineyard. The Profession of Teaching, New York, New York: Odyssey Press, Inc., 1961.

McFee, June. Preparation for Art, Belmont, California: Wadsworth Publishing Company, 1970.

Pappas, George. Concepts in Art and Education, London: Collier-Macmillan, Ltd., 1970.

Philips, Stephen. Art Concepts in an Integrated Fine Arts Course, New Brunswick, New Jersey, 1966.

Read, Herbert E. The Redemption of the Robot: My Encounter with Education through Art, New York, New York: Simon and Shuster, 1966.

Richey, Robert. Planning for Teaching: An Introduction to Education, New York, New York: McGraw- Hill Company, Inc., 1963.

Roth, Clair and Adelle Weiss. Art Careers, New York, New York: Henry Z. Walek Inc., 1963.

Stiles, Lindley, A. S. Barr, H. Douglass, and Hubert Mills. Teacher Education in the United States, New York, New York: Ronald Press Company, 1960.

Thayer, V. T. The Role of the School in American Society, New York, New York: Dodd, Mead and Company, 1960.

Wachowiak, F. Emphasis: Art, Scranton, Pennsylvania: Intext Educational Publishers, 1971.

Wynn, Richard. Careers in Education, New York, New York: Mcgraw-Hill Company, 1960.

Articles

Armstrong, W. Earl and T. M. Stinnett. "A Manual on Certification Requirements for School Personnel in the United States" Washington D. C.: National Education Association, Revised biennially.

Davis, Beverly J. "Education Through Art: Humanism in a Technological Age", ED046090* A selection of INSEA papers. 1969, 187 p.

Kern, Evan J. "The Kern Art Education Information Inventory: A Progress Report", ED053204* 1971, 8 p.

Londoner, Carroll A. "Occupational Change and the Choice of Teaching as a Career", ED045888* 1970, 306 p.

Stinnett, T. M. "The Teacher Dropout", ED040972* Bloomington, Indiana: Phi Delta Kappa, 1970, 177 p.

Films

And Gladly Teach. National Education Association. 28 minutes The film points out the satisfaction and opportunities in teaching.

Guiding the Growth of Children. McGraw-Hill Company. 17 Minutes. Shows how a teacher may work to understand each child and to guide him in his growth and development.

How to Conduct a Discussion. Encyclopedia Britannica. 24 minutes. The film deals with elements of effective discussion and qualities of leadership.

* indicates ERIC document number

Lesson Plan. Jam Handy Organization. The film indicates all lessons are more effective if they follow a definate plan.

Planning for Personal and Professional Growth. McGraw-Hill Company. 19 minutes. Shows four teachers who have made adjustments and achieved success in teaching to various degrees.

Preparation for Teaching. United World. 22 minutes. Uses experiences of prospective teachers during training period to show a teacher must have a well rounded background.

Teaching as a Career. National Film Board of Canada. It examines the pros and cons of teaching as a career.

Tips for Teachers. Jam Handy Organization. Explained are the importance of personality, preparation and presentation in good teaching.

What Greater Gift. National Education Association. 28 minutes. Presents the teacher as a professional person and shows the nature of teaching. It stresses teacher's need for professional preparation to acquire understanding and skills essential to good teaching.

Artists

Books

Anderson, Michael. Printmaking Today,

Apresyan, Zorie G. Freedom and the Artist, Moscow: Progress Publishing Company, 1968.

Arnheim, Rudolph. Films as Art, Berkley, California: University of California Press, 1957.

Bald[illegible]r, Wallace S. The Visual Arts, New York, New York: [illegible], Rinehart and Winston, Inc., 1960.

Berge[illegible]n. Toward Reality: Essays on Seeing, New York, [illegible]rk: Alfred A Knopf, 1962.

Biegel[illegible]n, Jacob. Careers and Opportunities in Commercial Art, [illegible] York, New York: Dutton, 1963.

Bi[illegible] Fa[illegible]. Light, Color and Environment, New York, New York: [illegible]n Nostrand-Reinhold, 1969.

Blodgett, Omer. Design of Welded Structures, Cleveland, Ohio: Lincoln Arc Welding Foundation, 1966.

Boland, Charles M. Careers and Opportunities in Advertising, New York, New York: Dutton, 1964.

Brill, Reginald. Art as a Career, London: B. t. Batsford, 1962.

Charlot, Jean. An Artist on Art, Honolulu, Hawaii: University of Hawaii Press, 1972.

Craven, Wayne. Sculpture in America, New York, New York: Crowell, 1968.

Davis, Marilyn P. A Career in Advertising, London: Museum Press, 1963.

Emerson, Sybil. Design, A Creative Approach, Scranton, Pennsylvania: International Textbook, 1953.

Gerbrands, Adrianus. Art as an Element in Culture, Leiden: Brill, 1957.

Goldwater, Robert and Marco Treves. Artists on Art, New York, New York: Random House,1945.

Goldwater, Robert. What is Modern Sculpture, New York, New York: Museum of Modern Art, 1969

Greenberg, Clement. Art and Culture, Boston Massachusetts: Beacon Press, 1961.

Hartung,Rolf. More Creative Textile Design: Color and Texture, New York, New York: Reinhold Publishing Company, 1965.

Harris Kenneth. How to Make a Living as a Painter, New York, New York: Watson-Guptill, 1954.

Haskell, Francis. Patrons and Painters, Chalto and Windus, 1963.

Holden, Donald. Art Career Guide, New York, New York: Watson-Guptill, 1973.

Huxley, Aldous. On Art and Artists, New York, New York, 1960.

Lansing, Kenneth. Art, Artists and Art Education, New York, New York: McGraw-Hill, 1969.

Lyons, Nathan. Photographers on Photography, Englewood Cliffs, New Jersey: Prentice-Hall, 1966.

Madeja, Stanley. The Artist in the School: A Report on the Artist in Residence Project, St. Louis, Missouri, 1970.

Mayer, Ralph. A Dictionary of Art Terms and Techniques, New York, New York: Crowell, 1969.

Mills, John. Careers Through Art, London: Museum Press, 1961.

Moholy-Nagy, Laszlo. Painting, Photography and Film, Cambridge, Massachusetts: MIT Press, 1969.

Nelson, Glenn C. Ceramics: A Potter's Handbook, New York, New York: Holt, Rinehart and Winston, 1966.

Rank, Otto. Art and The Artist, New York, New York: Alfred A. Knopf, 1953.

Read, Sir Herbert E. Art and Alienation: The Role of the Artist in Society, New York, New York: Horizon Press, 1967.

Rodman, Selden. Conversations with Artists, New York, New York: Devin-Adair Company, 1957.

Solomon R. Guggenheim Museum. Nine Young Artists; Theodoran Awards, New York, New York: The Guggenheim Foundation, 1969.

Soloman R. Guggenheim Museum. Ten Young Artists; Theodoran Awards, New York, New York: The Guggenheim Foundation, 1971.

Tomasch, Elmer. A Foundation for Expressive Drawing, Minneapolis, Minnesota: Burgess Publishing Company, 1971.

Weber, Jean Paul. The Psychology of Art, New York, New York: Delacorte Press, 1969.

White, Harrison C. and Cynthia A. White. Canvases and Careers: Instructional Change in the French Painting World, New York, New York: Weley, 1965.

Films

Art and Perception: Learning to See. 53212 17 minutes. Explores the visual elements of art. Also explores the environment and includes paintings which demonstrate visual inspieation and imaginative inventiveness the artist brought to his subject.

Art Director: Behind the scenes. 01634 11 minutes Explains the work of an art director in movie production. The film shows how sets are designed and indicated the 'research necessary for authenticity.

Art in Woodcut. Mastercraftsman Series. 20 minutes. The film explains the principles of woodcut making and printing. It shows an artist, Jakob Steinhardt, going through every step of planning and execution. Also compares early woodcuts with modern ones.

Costume Design. 01748 10 minutes. Shows how each character is attired to sustain the mood of a scene or to portray a society, country or an era.

Men Who Made Movies. Documentary series. Public Broadcasting System. Films cover many directors and their films.

"The artist expresses what others do not hear or feel as clearly as he does" Central Broadcasting System, Camera Three. Hans Richter talks about his life and his philosophy of art. (Broadcast December 2, 1973)

Zinga Zinga Za. Public Broadcasting System. Produced by WTTW, Chicago, Illinois. Autobiography of Pulitzer Prize winning cartoonist, John Fischetti. Examples of his work are shown and he talks about his career.

Architecture

Books

Baldinger, Wallace. The Visual Arts, New York, New York: Holt, Reinhart and Winston, 1960.

Blomfield, Reginald. Six Architects, (Palladio, Bernini, Jones, Mansart, Gabriel and Wren), Freeport, New York: Books for Libraries Press, 1969.

Breuer, Marcel. Sun and Shadow: The Philosophy of an Architect, New York, New York: Dodd and Mead, 1955.

Carter, T. Living Dimensions: The Work of an Architect, Reading, England: Educational Explorers, 1964.

Forsee, Aylesn. Men of Modern Architecture: Giants in Glass, Steel and Stone, Philadelphia, Pennsylvania: McCrae-Smith, 1966.

Grad, Bernard John. Adventures into Architecture, New York, New York: Arco Publishing Company, 1968.

Heyer, Paul. Architects on Architecture: New Directions in America, New York, New York: Walker Company, 1966.

Hunt, William D. Comprehensive Architectural Services: General Principles and Practices, New York, New York: McGraw-Hill, 1965.

Ladpidus, Morris. Architecture: A Profession and A Business, New York, New York: Reinhold Publishing Company, 1967.

New York Urvan Design Council. A Report on the Working Relationship of Architects and the City of New York, New York, New York: Office of the Mayor, 1971.

Pattrick, Michael and Michael Tree. A Career in Architecture, London: Museum Press, 1961.

Roth, Richard. Your Future in Architecture, New York, New York: Rosen Press, 1960.

Stone, Edward. Recent and Future Architecture, New York, New York: Horizon Press, 1967.

Twombly, Robert Charles. Architect: The Life and Ideas of Frank Lloyd Wright, Madison Wisconsin: University Press 1968.

VonEckardt, Wolf. A Place to Live; The Crisis of the Cities, New York, New York: Delacorte Press, 1968.

Articles

American Society of Landscape Architecture. "Landscape Architecture", Washington D. C., Booklet.

"Architecture and Education",ED037948*, 1969, 147p.

"Career Information on Schools", Washington D. C.: American Institute of Architecture.

"A Cast of Thousands in Fine Arts and Humanities Careers", Forthcoming in Career Education Magazine, 1973.

Hunt, William D. "Comprehensive Architectural Services; General Principles and Practice", ED035261*, 1965, 241p.

Technical Education Program Series. "Architectural and Building Construction Technology: A Suggested Two-Year Post High School Curriculum", ED038528*, Number 9, 1969, 117 p.

* indicates ERIC document number.

Films

Art and Architecture: Chartres Cathedral. 80791 30 minutes. Presents a study and interpretation of Chartres as a synthesis of medieval life and art.

Designing the Public Area. 81227 28 minutes. Discusses basic considerations and principles of tree placement, lawn areas and foundation planting design in landscaping public areas.

Fitting Shrubs to Your Plan. 81225 28 minutes. Discusses design in landscaping; formal, informal, scale, balance, repitition, unity, texture, color and form.

Publishing

Books

Bailey, Herber. The Art and Science of Book Publishing, New York, New York: Harper and Row, 1970.

Bingley, Clive. The Business of Book Publishing, Oxford, New York: Pergamon Press, 1972.

Corwen, L. Your Future in Publishing, New York, New York: R. Rosen Press, 1973.

Also see artists

Art Critics

Books

Battcock, Gregory. The New Art: A Critical Anthology, New York, New York: Dutton, 1966.

Beardsley, Monroe. Aesthetics: Problems in the Philosophy of Criticism, New York, New York: Harcourt, Brace and World, 1958.

Bihalji-Merin, Oto. Adventures in Modern Art: Similarities and Differences in Art Images, Primitive, Ancient and Modern, New York, New York: H. N. Abrams, 1966.

Bingham, Lois A. How to Look at Works of Art, Search for Line, Washington D. C., 1952.

Boas, George. Wingless Pegasus, A Handbook for Critics, Baltimore, Maryland: Johns Hopkins Press, 1950.

Canaday, John. Culture Gulch, New York, New York: Farrar, Straus and Giroux, 1969.

Canaday, John. Embattled Critic, New York, New York: Farrar, Straus and Cudahy, 1962.

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Charlot, Jean. An Artist on Art, Honolulu, Hawaii: University of Hawaii Press, 1972.

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Goldwater, Robert and Marco Treves. Artists on Art, New York, New York: Random House, 1945.

Hahn, Jon Kurt. Newspaper Art Criticism: A Survey of Attitudes, Practices and Possibilities, Urbana, Illinois: University of Illinois, 1964.

Herbert, Robert. The Art Criticism of John Ruskin, Garden City, New York: Anchor Books, 1964

Jordan, Elijah. Essays in Criticism, Chicago, Illinois: University of Chicago Press, 1952.

Kozloff, Max. Renderings: Critical Essays on a Century of Modern Art, New York, New York: Simon and Shuster, 1969.

Lippard, Lucy. Changing: Essays in Art Criticism, New York, New York: Dutton, 1971.

Margolis, Joseph. The Language of Art and Art Criticism, Detroit, Michigan: Wayne State University Press,1965.

Pepper, Steven. Principles of Art Appreciation, New York, New York: Harcourt-Brace, 1949.

Pepper, Steven. The Work of Art, Bloomington, Indiana: Indiana University Press,1955.

Smith, Ralph. Aesthetics and Problems of Education, Urbana, Illinois: University of Illinois Press, 1971.

Tolstoy, Leo. What is Art, New York, New York: Liberal Arts Press, 1960.

Venturi, Lionello. History of Art Criticism, New York, New York: E. P. Dutton, 1964.

Wraight, Robert. The Art Game, New York, New York: Simon and Shuster, 1966.

Museum Workers

Books

Briggs, William A. Culture Centers, New York, New York: National Recreation Association, 1965.

Burgard, Ralph. Arts in the City: Organizing and Programing Community Art Councils, New York, New York: Associated Council of Art, 1963.

Cauman, Samuel. The Living Museum: Experiences of an Art Historian and Museum Director: Alexander Dorner, New York, New York: New York University Press, 1958.

Fox, Daniel M. Engines of Culture, Philanthropy and Art Museums, Madison, Wisconsin: University of Wisconsin Press, 1963.

Gard, Robert E. National Plan for Arts in Small Communities, Madison, Wisconsin: University of Wisconsin Press, 1970.

Holden, Donald. Art Career Guide, New York, New York: Watson-Guptill, 1973.

Plenderleith, H. J. The Conservation of Antiquities and Works of Art: Treatment, Repair, and Restoration, London: Oxford University Press, 1971.

Reiss, Alvin H. The Arts Management Handbook; A Guide for Those Interested in or Involved with the Administration of Cultural Institutions, New York, New York: Law- Arts Publishing Company, 1970.

Roth, Clair and Adell Weiss. Art Careers, New York, New York: Henry Z. Walek, Inc., 1963.

Wittlen, Alma. The Museum; Its History and Tasks in Education, London: Routledge and Kegan Ltd., 1949.

Articles

"A Cast of Thousands in Fine Arts and Humanities Careers", Forthcoming in Career Education Magazine, 1973.

"Careers in Museum Work", Chicago, Illinois: Institute for Research, Pamphlet,1961.

"Charting Your Course, Art Museum Director" number 8, Minneapolis, Minnesota: Finney Company, Pamphlet, 1960.

"Museum Studies; Career Information", Washington D. C.: American Association of Museums, Booklet.

Robinson, Edward S. and Others. "The Behavior of Museum Visitors" ED044919*, 1928, 70 p.

Rogers, Lola E. "Museums and Related Institut ons, A Basic Program Survey", ED037983* 1969, 127 p.

Films

Art in the Western World: The National Gallery of Art, Washington D. C. 80480 30 minutes. Surveys the collection in the Gallery--painting and sculpture from the 13 Century to the 20 Century.

Art Institute of Chicago 34200 10 minutes. Surveys the collection at the Institute and also shows art students at work in Institute classes

Art Dealers

Books

Gimple, Rene. Diary of an Art Dealer, New York, New York: Farrar, Straus and Giroux, 1966.

Hawkins, Arthur. The Art Dealer at Work, New York, New York: Hastings House, 1959.

Pickham, Morse. Art and Pornography, New York, New York: Basic Books, 1969.

Rheims, Maurice. Art on the Market: 35 Years of Collecting and Collectors from Midas to Paul Getty, London: Weidenfeld and Nicolson, 1961.

Seligman, Germain. Merchants of Art:1880-1960; 80 years of Professional Collecting, New York, New York: Appleton, Century and Crofts, 1961.

Taylor, John. The Art Dealers, New York, New York: Scribner, 1969.

Towner, Wesley. The Elegant Auctioneers, New York, New York: Hill and Wang, 1970.

Collectors

Books

Getty, J. Paul. The Joys of Collecting, New York, New York: Hawthorn Books, 1965.

Kurz, Otto. Fakes: A Handbook for Collectors and Students, New Haven, Conneticut : Yale University Press, 1948.

Rheims, Maurice. Art on the Market; 35 Years of Collecting and Collectors from Midas to Paul Getty, London: Weidenfeld and Nicolson, 1961.

Rush, Richard. Art as an Investment, Englewood Cliffs, New Jersey: Prentice Hall, 1961.

Seligman, Germain. Merchants of Art: 1880-1960; 80 Years of Professional Collecting, New York, New York: Apple ton, Century and Crofts, 1961.

Solomon, Irwin W. How to Start and Build an Art Collection, New York, New York: Chilton Company, 1961.

Wraight, Robert. The Art Game, New York, New York: Simon and Shuster, 1966.

Occupational Therapy

Books

Dunton, William. Occupational Therapy: Principles and Practice, Springfield Illinois: Thomas, 1957.

Fidler, Gail. Occupational Therapy, a Communication Process in Psychiatry, New York, New York: Macmillan, 1963.

Jones, Mary. An Approach to Occupational Therapy, London: Butterworths, 1964.

Levitch, Joel. Occupational Therapy, A New Life fo the Disabled, New York, New York: Public Affairs Committee, 1968.

Llorens, Lela. Developing Ego Functions in Disturbed Children: Occupational Therapy in Milieu, Detroit, Michigan: Wayne State University Press, 1967.

MacDonald, Elizabeth. Occupational Therapy in Rehabilitation; A Handbook for Occupational Therapists, Students and Others Interested in this Aspect of Reablement, London: Bailliere, Tindall and Cox, 1964.

Meldman, Monte. Occupational Therapy Manual, Springfield, Illinois: C. C. Thomas, 1969.

Shuff, Frances. Your Future in Occupational Therapy, New York, New York: R. Rosen Press, 1964.

Spear, Rebecca. Keeping Idle Hands Busy, Minneapolis, Minnesota: Burgess Publishing Company, 1961.

Willard, Helen. Occupational Therapy, Philadelphia, Pennsylvania: Lippincott, 1971.

Medical Art

Books

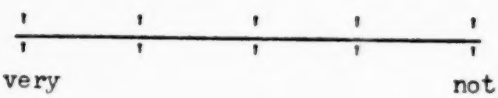
MacKinney, Loren. Medical Illustration, Berkley, California: University of California Press, 1965.

McLarty, Margaret. Illustrating Medicine and Surgery, Baltimore, Maryland: Williams and Wilkins Company, 1960.

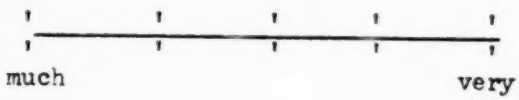
Nakamura, Julia. Your Future in Medical Illustration: Art and Photography, New York, New York: R. Rosen Press, 1971.

STUDENT QUESTIONNAIRE FOR ART CAREER EXPLORATION COURSE

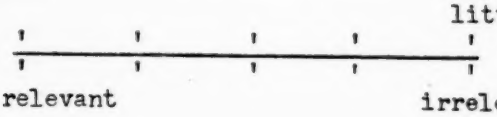
1. I feel the course was worthwhile to me.



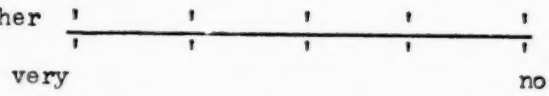
2. I feel I learned



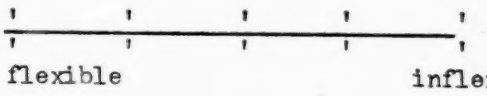
3. Information presented was



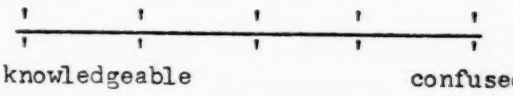
4. Do you think it would be beneficial to other students iterested in art?



5. The teaching was

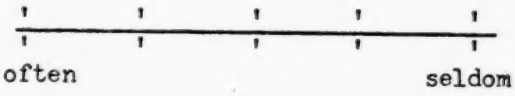


6. The teacher appeared

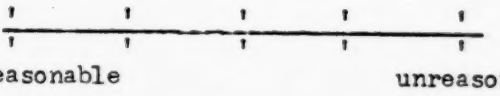


7. The couse appeared

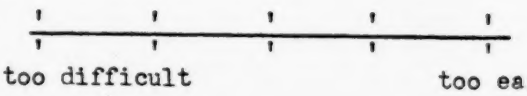
8. Teacher allowed for individual differences



9. Reading assignments were



10. Books and materials were



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On a seperate sheet of paper react to the following questions as completely as possible for your situation.

1. Which three careers did you enjoy learning the most about? Why?

2. Which three careers did you like the least? Why?

3. What are some careers that we didn't discuss that you thought should have been?

4. Have you made a tenative career choice? How does this choice relate to your

aptitude and interests?

5. Do you think the career choice you mentioned in question four is a realistic choice? Why?

6. Is your tenative choice the same one you would have made prior to exploration?

HANKE'S REPORT FORM FOR

STRONG VOCATIONAL INTEREST TEST - MEN

SEE OTHER SIDE FOR EXPLANATION

LAST NAME FIRST DATE

GROUP	OCCUPATION	STD. SCORE 0 10 20 C 30 C+ 40 B- B B+ 50 A 60 70 LETTER GRADE
I	DENTIST	
	OSTEOPATH	
	VETERINARIAN	
	PHYSICIAN	
	PSYCHIATRIST	
	PSYCHOLOGIST	
	BIOLOGIST	
II	ARCHITECT	
	MATHEMATICIAN	
	PHYSICIST	
	CHEMIST	
	ENGINEER	
III	PRODUCTION MANAGER	
	ARMY OFFICER	
	AIR FORCE OFFICER	
IV	CARPENTER	
	FOREST SERVICE MAN	
	FARMER	
	MATH-SCIENCE TEACHER	
	PRINTER	
	POLICEMAN	
V	PERSONNEL DIRECTOR	
	PUBLIC ADMINISTRATOR	
	REHABILITATION COUNSELOR	
	Y.M.C.A. SECRETARY	
	SOCIAL WORKER	
	SOCIAL SCIENCE TEACHER	
	SCHOOL SUPERINTENDENT	
	MINISTER	
VI	LIBRARIAN	
	ARTIST	
	MUSICIAN (PERFORMER)	
	MUSIC TEACHER	
VII	C.P.A. (OWNER)	
VIII	SENIOR C.P.A.	
	ACCOUNTANT	
	OFFICE WORKER	
	PURCHASING AGENT	
	BANKER	
	PHARMACIST	
	MORTICIAN	
IX	SALES MANAGER	
	REAL ESTATE SALESMAN	
	LIFE INSURANCE SALESMAN	
X	ADVERTISING MAN	
	LAWYER	
	AUTHOR-JOURNALIST	
XI	PRESIDENT-MANUFACTURING	
SUPPLEMENTARY OCCUPATIONAL SCALES		STD. SCORE 0 10 20 C 30 C+ 40 B- B B+ 50 A 60 70 LETTER GRADE
	CREDIT MANAGER	
	CHAMBER OF COMMERCE EXEC.	
	PHYSICAL THERAPIST	
	COMPUTER PROGRAMMER	
	BUSINESS EDUCATION TEACHER	
	COMMUNITY RECREATION ADMIN.	
NON-OCCUPATIONAL SCALES		SPECIALIZATION LEVEL; OCCUPATIONAL LEVEL; MASCULINITY FEMININITY; ACADEMIC ACHIEVEMENT

TESTSCOR 2500 SNELLING AVE. MINNEAPOLIS, MINNESOTA 55404 6-66